

ARCHITECTURE

Vol. XIII.

JUNE 15, 1906.

No. 6

ARCHITECTURE, conducted by a Board of Architects in the interests of the profession, is published the fifteenth of every month by FORBES & COMPANY, LTD., 160 Fifth Avenue, New York. Its opinions on technical subjects are either prepared or revised by specialists.

PRICE, mailed flat to any address in the United States or Canada, \$5.00 per annum, in advance; to any foreign address, \$7.00 per annum in advance.

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ENTERED at the New York Post Office as second-class mail matter.

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WANTED—First-class designer for Stained Glass and Interior Decorations. Must have had experience in some high class stained glass house and be able to do landscape and figure work in glass. MACKAY & Co.,
302 Mason Bldg., Los Angeles, Cal.

The Garden City Company will receive competitive designs for suburban houses of moderate cost until Aug. 1, 1906. The following prizes are offered: Two of \$1,000, two of \$500, and ten of \$100. For particulars, address The Garden City Company at No. 60 Wall Street, New York City.

PROFESSIONAL COMMENT.

AT the May meeting of the Architectural League the administration of Mr. Richard Howland Hunt was fully endorsed by the election of the following ticket:

For President, Richard Howland Hunt. For 1st Vice-President, Herbert Adams. For 2nd Vice-President, Joseph Lauber. For Member of the Executive Committee, Class of 1907, John M. Carrère. For Members of the Executive Committee, Class of 1909, Grosvenor Atterbury; Frank Howell Holden; Taber Sears. For Delegate and Alternate to the Fine Arts Federation for two years, Delegate, J. Monroe Hewlett. Alternate, Charles I. Berg.

At this meeting the proposition was also discussed as to the advisability of the League's withdrawal from the Architectural League of America, but, notwithstanding that this action was recommended by the Special Committee who had considered the matter, the meeting voted it down mainly upon the grounds that the League of New York, as the senior architectural organization of the country, owed it to its smaller sister societies throughout the West and South to lend them their energetic support in the excellent work which the League of America is doing. It seems to us very wise that the League took this course, as there is no doubt that the many movements for municipal and civic improvement which are under way from one end of the country to the other have been mainly inspired by the work of the Architectural League of America, and irrespective of the reasons that might have governed the New York League's action, their withdrawal at this time would unquestionably have been misunderstood.

THE University of Notre Dame in Indiana announced that they have detached the course of architecture from their College of Engineering and have created a new College of Architecture.

THE action begun by the City of New York over two years ago against the Knickerbocker Trust Company to prevent the encroachments of this monumental building over the street line of Fifth Avenue and 34th Street, came to trial during the month of May. The city is seeking an injunction to prevent the Company from maintaining steps and columns at its building at 34th Street and Fifth Avenue which encroach beyond the building line over an area equivalent to half a city lot. The defense set up that certain balconies which had existed upon the old Stewart Mansion upon the same property, occupied the same area, and that, therefore, they had a right to the land covered by the encroachment. Justice O'Gorman reserved decision, but the previous cases covering matters of the same sort in relation to encroachments on Fifth Avenue have been invariably decided in the city's favor. The recent declaration by the Courts that the so-called ornamental projection ordinance is unconstitutional, will no doubt cause a number of other cases of similar character to be fought out during the coming year and it is exceedingly important to the building fraternity that the contention of the city should be thoroughly upheld; as with rich corporations or private owners receiving special privileges to encroach upon the street, no end of trouble will be in sight for architects who are attempting to cause their clients to obey the law, as they naturally will insist that they are entitled to as many privileges as a Trust Company or a theatre.

CALIFORNIA is one of the few States where the License Act is in force, and the State Board of Architects has officially objected to the influx of men from other States for the present.

A notice to this effect has been sent out by Lionel Deane, Secretary of the Board, in which he states that there are three hundred and fifty certified architects in the State of California, of whom two hundred are doing business in and around San Francisco, and in addition to this there are about one thousand draughtsmen.

THE recent article in Harper's Weekly by Mr. Henry Harrison Suplee, a member of the American Society of Mechanical Engineers, gives the results of the first reasonably complete examination of the effects of the earthquake from an engineering standpoint. The story of how the modern steel frame structure stood the vibration is too well known to need repetition here. But, of the ordinary structures Mr. Suplee states that they reveal their unfitness to exist in any locality where earth tremors are to be expected. Even when honestly built, they are, in his opinion, by their very nature, "unsuited to resist heavy vibrations." In speaking of the steel frame buildings, Mr. Suplee states that in most cases they are not designed to resist heavy vibrations; but that they can be so built, every engineer will concede. "Structures are built every day to resist repeated vibrations as heavy and violent as were imposed by the earthquake shock. Many a railroad bridge receives from the impact of advancing trains and from the hammer blow of locomotive driving-wheels shocks and sudden stress for which provision has been made in the design. In Japan, the land of earthquakes, Professor Ormori has applied the seismograph with success to the study of bridge vibrations, the sensitive recorder showing the tremor of the approaching train, the pounding blows of the passing mass and the gradual return to rest as the locomotive and its burden pass away. The steel frame building for an earthquake country needs in addition to the provision for dead and live loads and for wind stresses just such a system of stiffening and counter-bracing as is found effective in the modern heavy service railroad bridge." The writer agrees with most of the other experts that a reinforced concrete method would adapt itself better to the requirements of the country than any other system known, and he points out that the experiments of Considère have demonstrated the fact that "properly imbedded metallic rods increase the elastic limit of concrete to a great extent, probably by distributing the stress throughout the mass and preventing such localization of strains as would otherwise cause the formation of cracks."

The latest advices from the stricken city seem to indicate that nothing definite in the line of reconstruction can be determined upon until the "Special Committee on the Reconstruction of San

Francisco" has decided upon a comprehensive system of building laws. Upon this committee there are two architects who previously practiced in New York,—Mr. Willis Polk, who is a member of the Committee proper, and Mr. John Galen Howard, who is acting in an advisory capacity. We are informed by one of these gentlemen that the Burnham Plan has now been officially adopted.

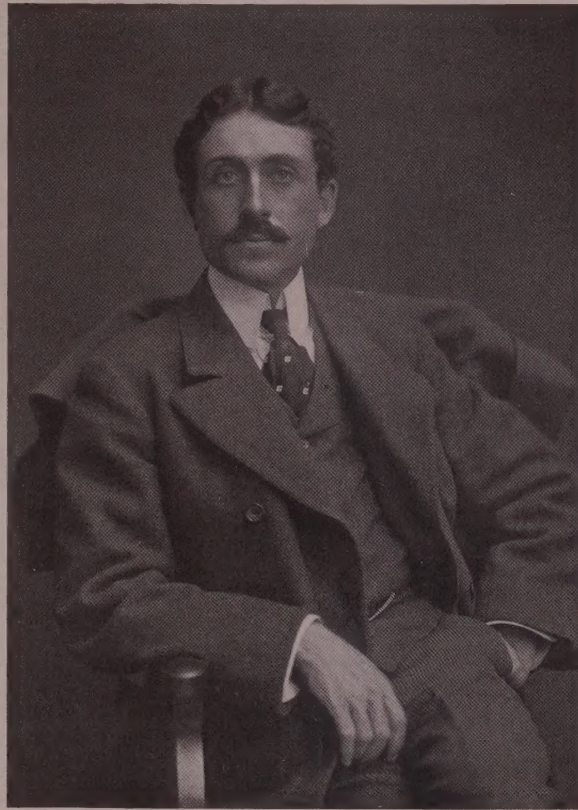
THE Licensing Bill introduced into the Legislature of the State of New York during the past session is dead. It died a natural death in Committee, not by reason of any special opposition developed against the measure but mainly through the fact that its introduction occurred so late in the session that its advancement was impossible amid the mass of pending bills. Another weakness of this particular measure was that it was not fathered by any one in

particular until very late in the session, but it is anticipated that measures will now be taken to re-introduce it in the beginning of the next Legislature, and if backed up with the almost unanimous sentiment which developed too late to be of service this year, there should be no doubt of its final passage.

THE successful competitors for the New National Theatre, were Messrs. Carrere & Hastings. Unlike most places of amusement in this country this building will have the appearance of a theatre from the outside as well as from the inside, as it will occupy an entire block and will be visible on all sides, having a frontage of two hundred feet on the avenue, and a depth of two hundred and twenty-five feet. The design selected is a modified Italian Renaissance, and the material will be stone. Each of the forty-six founders will have a special box arranged in one of two tiers about the amphitheatre, and these boxes will be entered through private entrances on each side of the building. The seating capacity of the

theatre will be about three thousand, and the auditorium seats will be much more commodious and comfortable than in the usual places of amusement. There will be two galleries above the boxes. The stage will have the extraordinary depth of seventy-five feet, and on the roof there will be a palm garden enclosed by glass, reached by elevators which will also descend to the restaurant in the basement. Unlike most of the theatres, the house will be provided with a scene dock, so that the scenery may be kept within the building.

THE report of the Committee on Skylights of the National Fire Protection Association, which was considered at its meeting in Chicago on May 22 and 24, seems to show that the fire interests are becoming a little more considerate of the many other obligations which the architect owes to his client other than the



Architects of To-Day.

MR. WILSON EYRE, PHILADELPHIA.

purely fire risk. One of the peculiar differences which has existed for a number of years between the requirement of the underwriters and that which ordinary protection of life seem to demand, has been that, irrespective of the fact that architects generally realize that it is desirable to glaze skylights over shafts with the thinnest possible kind of glass so as to allow for the escape of smoke, the underwriters have in the past demanded that these skylights be glazed with wire glass, and the loss of life in consequence of this requirement has been considerable. The report spoken of now excepts skylights over stairs, elevators, dumb-waiter shafts, and stage roofs from the requirement of wire glass.

THE artificiality of the present prices charged for hard brick is peculiarly demonstrated in the fact that face brick which, for the past ten years has cost from twenty to thirty dollars a thousand, remains at its old figure, while the common material has risen over one hundred per cent.

ANOTHER attempt to introduce quantities surveying in this country is now being made by an "Estimating Bureau" whose business consists in making complete lists of quantities for the various trades, and to furnish said lists to builders upon application, for a small fee, the owner and architect being put to no expense as is the case in England, where quantities surveying is the usual thing.

THE legal contradictions in New York City in relation to the definition of a "hotel" has been further involved by a recent decision of Magistrate Wahle in a liquor tax case, in which His Honor determined that a building having ten rooms above the ground floor is a "hotel" within the meaning of the liquor tax law, while a building having fourteen rooms or more is a "hotel" within the meaning of the Building Code. The rulings of the Building Bureau for many years has been that a "hotel" is a building containing over fifteen bed-rooms above the first floor, so it is evident that the architect can take his choice and fight it out on any line that he thinks best.

THE PALACE OF PEACE.

THE following is the result of the Peace Palace competition:—
First prize (12,000 florins), M. L. M. Cordonnier, Lille; second prize (9,000 florins), M. A. Marcel, Paris; third prize (7,000 florins), Herr Franz Wendt, Charlottenburg; fourth prize (5,000 florins), Herr Otto Wagner, Vienna. A prize of 3,000 florins was awarded to Messrs. Howard Greenley and H. S. Olin, of New York, and another of 3,000 florins to Herr Franz Schwechten, of Berlin.

The winning design is in the style of the chateaux of Northern France. The main building is flanked by high towers, two of which are at the end of the facade. The winner is about 48 years of age, and has already carried out several important works, and in 1885 won the first prize in the competition for the Amsterdam Bourse.

The results of this important competition cause amazement in the world of Architecture. There has been much claimed for the Jury System in competition awards. Here at least it has signally failed. The hasty consideration of the numerous designs was inadequate for a fair judgment. The most careful figuring of time proves that many drawings must have been passed over with a mere glance. It is evident that the critics of this international competition were dominated by the spirit of the French school and so enslaved by its traditions that every other thought was pushed aside. We cannot believe, however, that the work of Cordonnier expresses

the best of modern French—the whole design is lacking in dignity and balance—and we doubt if French architects are proud of their representative. In a Palace of Peace we expect to see a building which shall be reposeful and strong, and the essence of the selected design should interpret that sentiment. But what do we find? A design which is both fretful and feeble, and more suited for a Palace in the Isle of Unrest.

The professional press of Europe criticises the jury for its lack of character and thoroughness. We quote from the *British Architect*:

"Of the uncertainties of competition work no more striking illustration has been known than that of the Palace of Peace. Here was a case in which the best architectural judgment would point to the adoption of something to carry on the traditions of the finest architecture the world has known—that of Greece and Rome. To put up an example of merely local art, and that of a picturesque type, would not commend itself to any architect of great repute—at least that is our belief. In this belief most English competitors have probably worked, and yet exactly the reverse has happened! If this competition merely results in the adoption of certain designs as a basis for a final scheme, to be handed over to a local architect, we shall not be surprised. If it should prove so, we can only say that the profession have been very badly treated."

We do not agree altogether with our British contemporary regarding the preferred style of architecture—that of Greece and Rome. There are many who hoped to see this motive of Peace bring forth some new creation whose individuality would combine a harmony, an originality, and a dignity—all its own.

READY MIXED vs. SHOP MIXED.

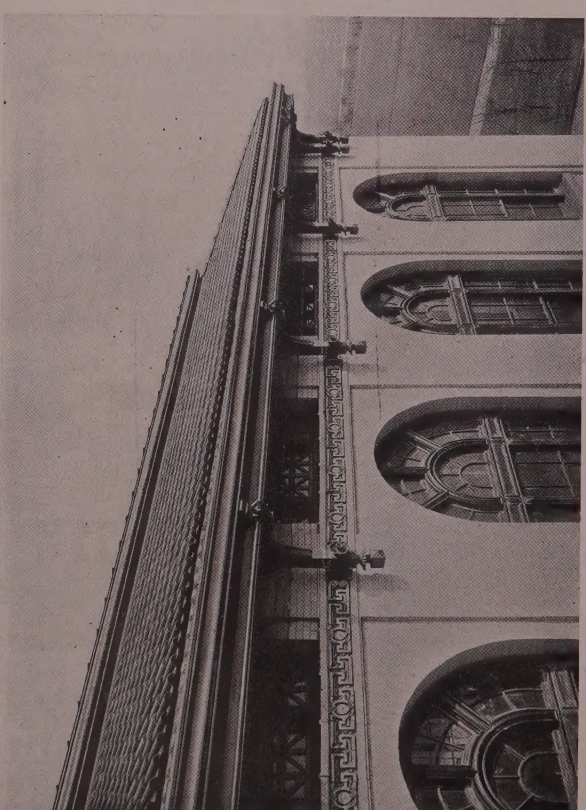
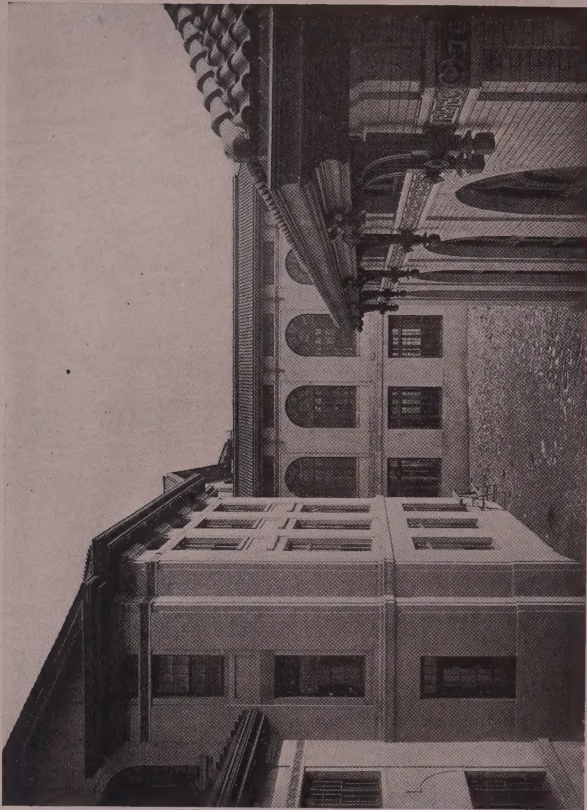
THERE is a professional prejudice against ready-mixed paints while there is a decided popular opinion favorable to them. It is easier to account for the latter than for the former. The public judges by results, the professional man, too often, from theoretical grounds or from precedent.

On the face of the matter the probabilities are all in favor of ready-mixed paint and against the shop-mixed product. The former is the result of accumulated and multiplied experience fortified by technical knowledge—the latter a product of tradition, inexact methods, and necessary ignorance of technical conditions. As a class, painters are resolutely opposed to the use of these modern factory products. In some cities the local associations have adopted resolutions binding themselves mutually not to apply them. Is it a spirit of philanthropy or of scrupulous probity that prompts such extremes? Perhaps so, but such a conclusion is open to suspicion.

As a matter of simple fact this wide-spread opposition is prompted by two considerations: first, the assumption that the convenience and comparative cheapness of ready-mixed paints will deprive the painter of his profit on part of the materials used in painting and on the labor employed in mixing them; and second, the less excusable opposition to any material that lasts too long and thus defers repainting. The last mentioned motive probably prevails to a far less extent than the first.

In the country and country towns of 1,000 inhabitants or fewer, probably two gallons of ready-mixed paint are used to one gallon of shop-mixed; in cities of five thousand inhabitants and upwards, shop-mixed products are the rule. The reason for this disparity is found in the fact that in the city the architect rules the specification and the painter (or what amounts to the same thing, painters' tradition) rules the architect.

(Continued page 111)



CARNEGIE TECHNICAL SCHOOLS, PITTSBURGH.

We call special attention to the Detail (lower right hand plate) showing Guastavino arches under cornice.

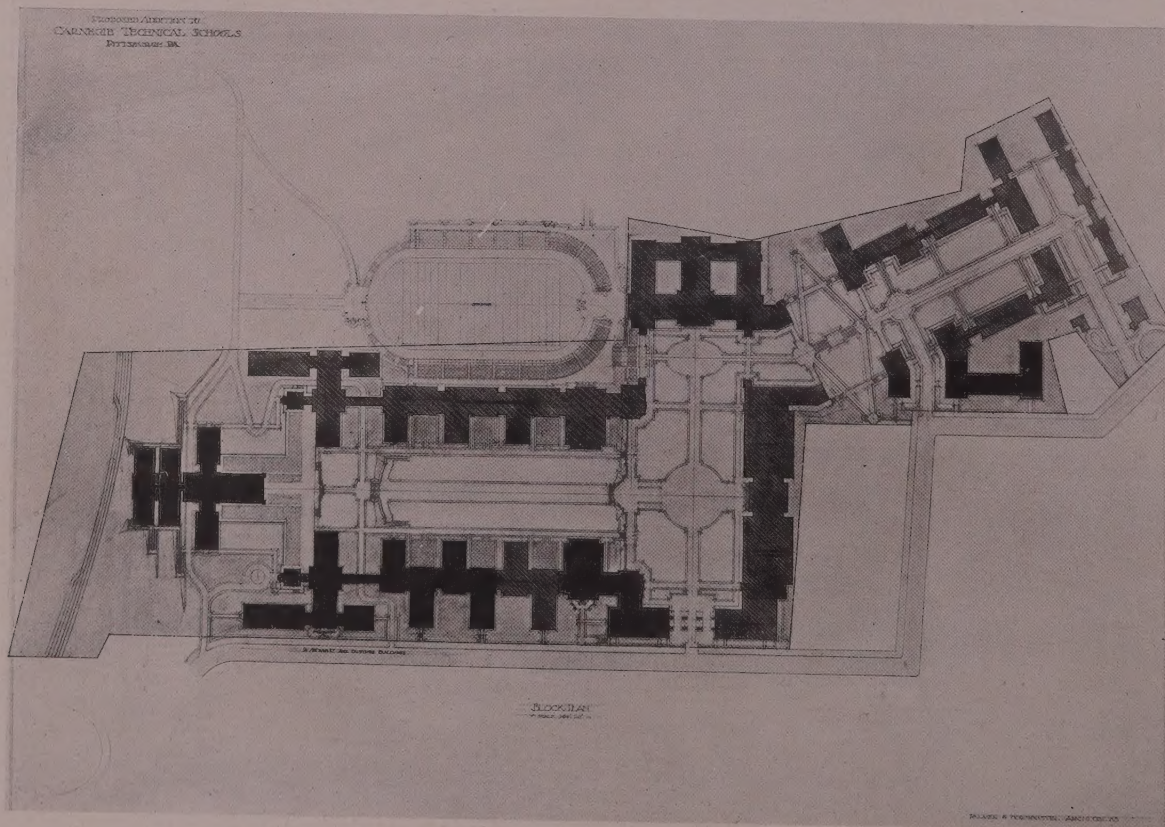
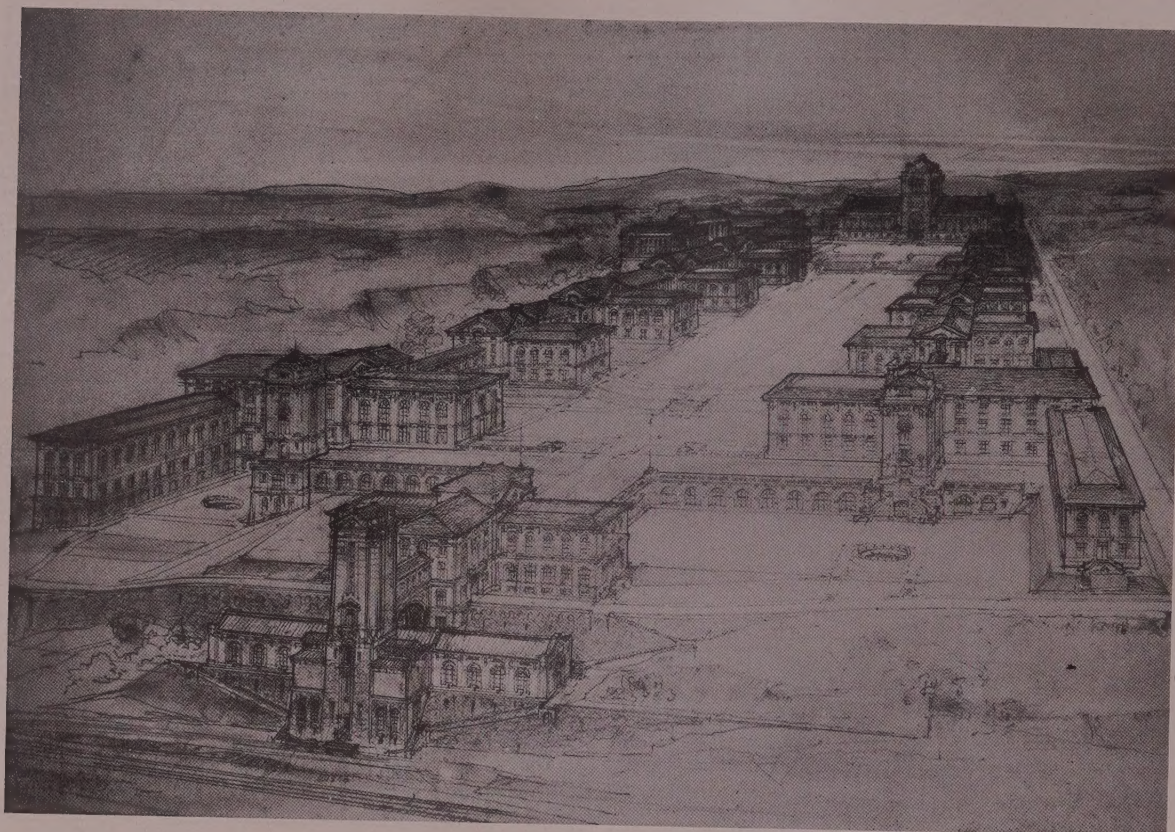
Palmer & Hornbostel, Architects.



Palmer & Hornbostel, Architects.



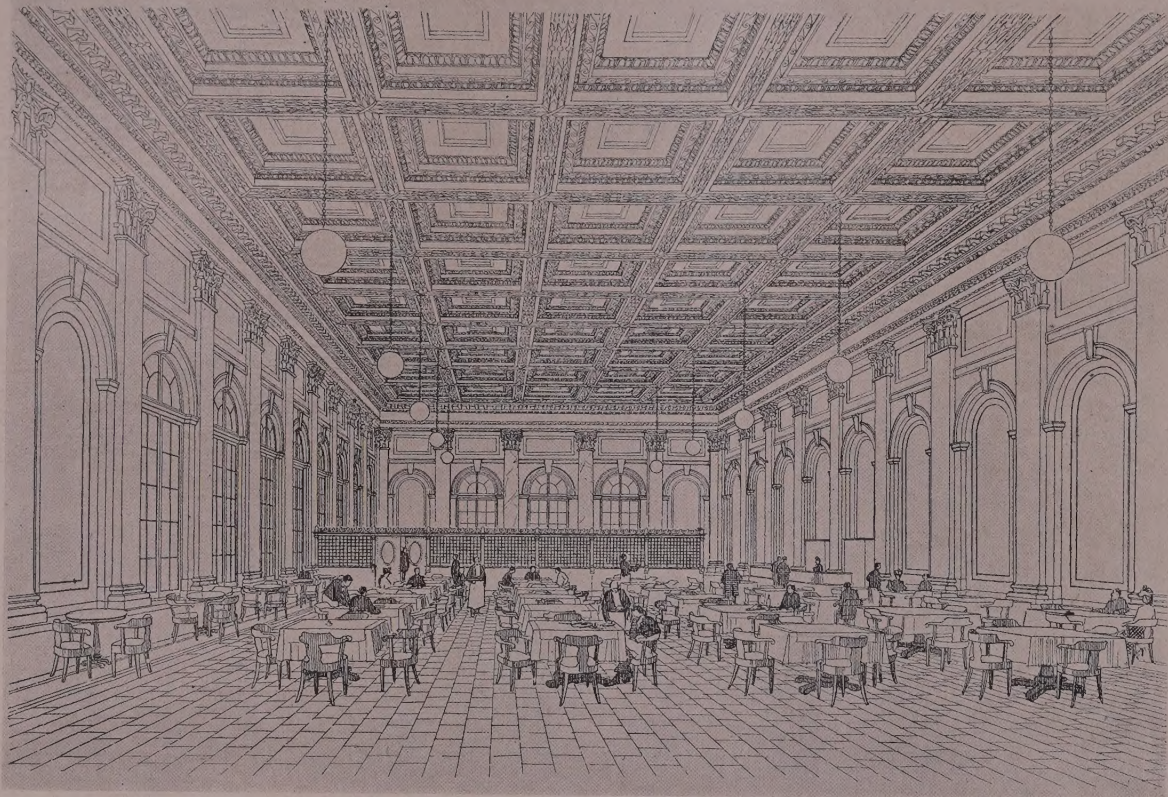
CARNEGIE TECHNICAL SCHOOLS, PITTSBURGH.



CARNEGIE TECHNICAL SCHOOLS, PITTSBURGH. BIRD'S-EYE VIEW AND BLOCK PLAN, SHOWING COMPLETED AND CONTEMPLATED BUILDINGS.
Palmer & Hornbostel, Architects.

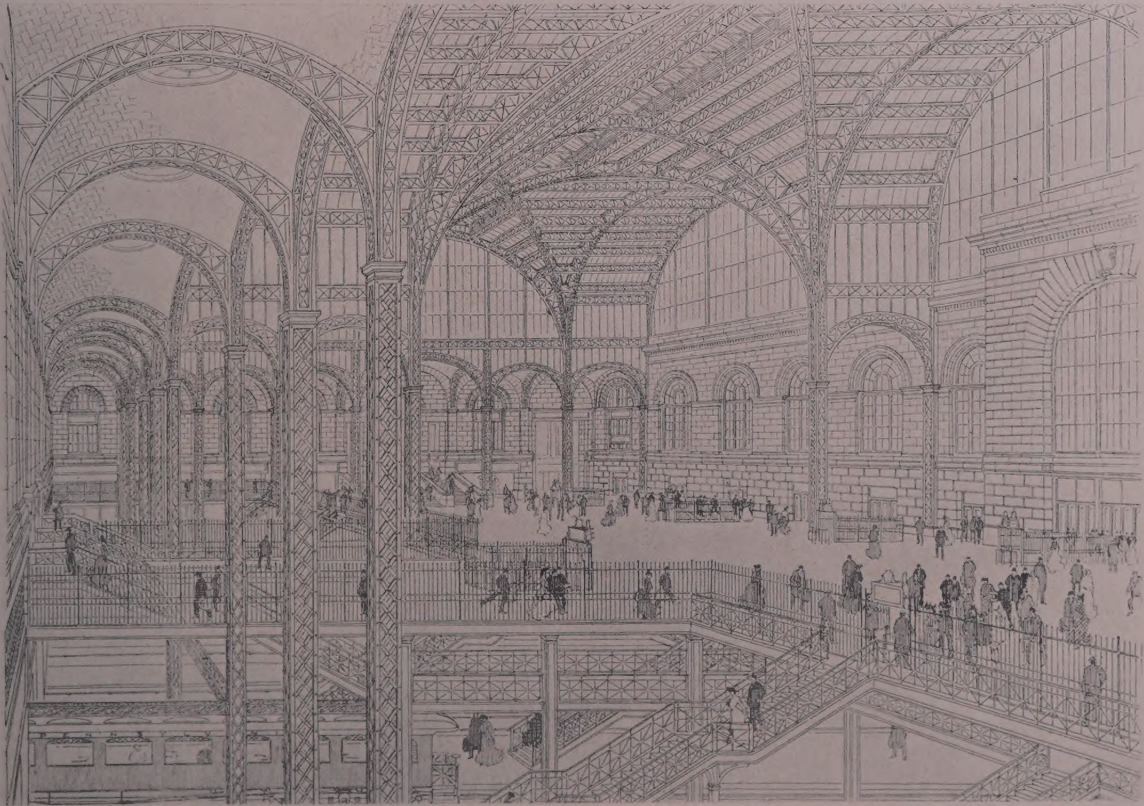
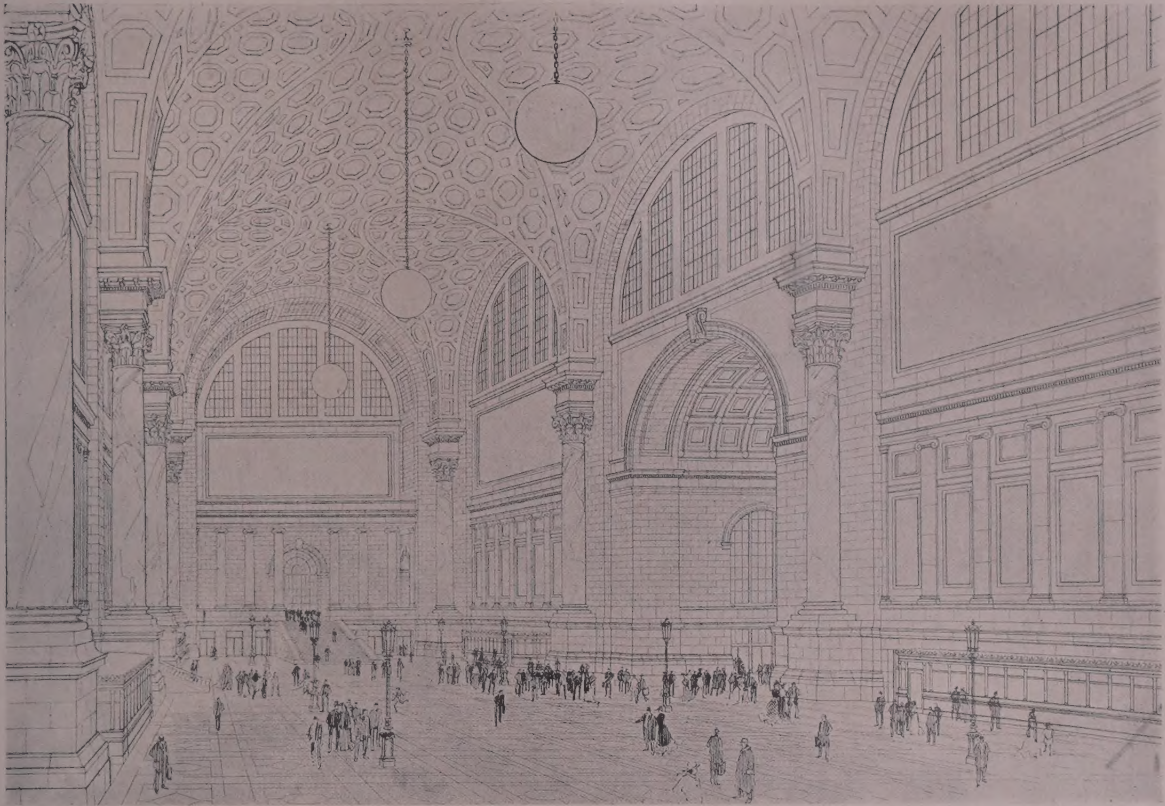


CARNEGIE TECHNICAL SCHOOLS, PITTSBURGH. ADMINISTRATION BUILDING AND POWER HOUSE GROUP.
Palmer & Hornbostel, Architects.

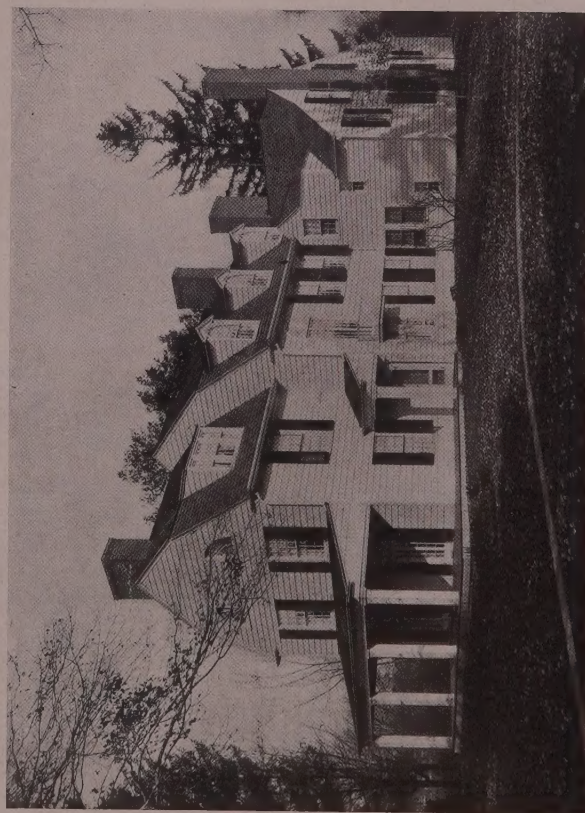
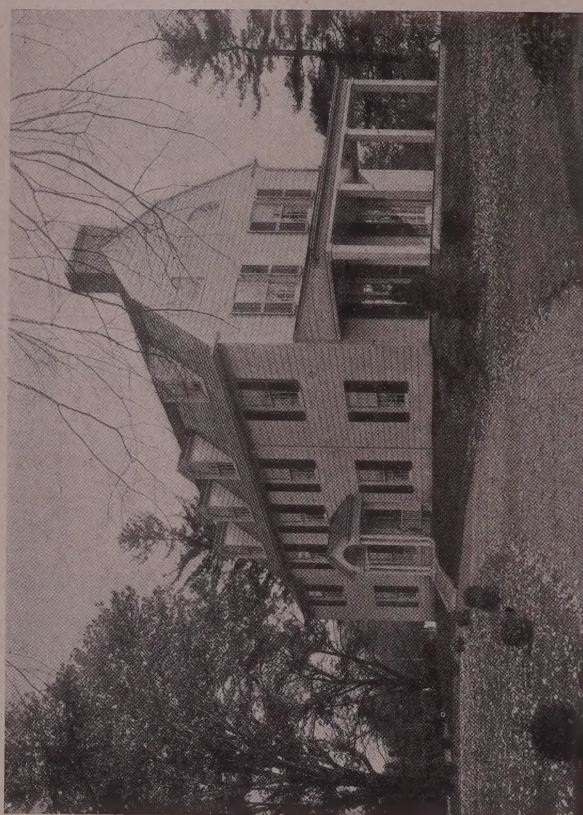
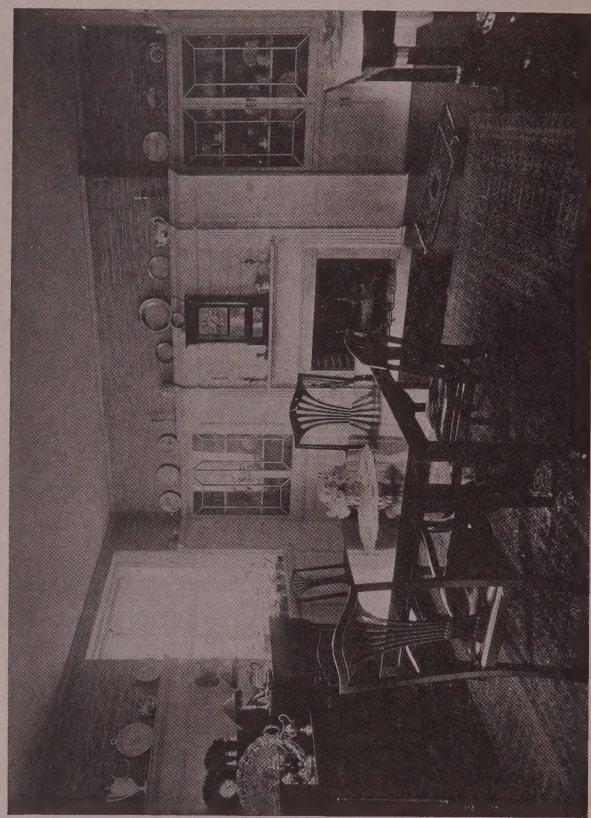


RESTAURANT AND CONCOURSE, PENNSYLVANIA RAILROAD STATION, NEW YORK.

McKim, Mead & White, Architects.



GENERAL WAITING ROOM, CONCOURSE AND TRACKS, PENNSYLVANIA R. R. STATION, NEW YORK. McKim, Mead & White, Architects.



Tracy & Swartwout, Architects.

COUNTRY HOUSE, A. F. H. STREULI, PLAINFIELD, N. J.

(Continued from page 103)

Note the sweeping condemnation of the Painters' Associations, embracing in one category of denunciation every mixed paint, of every type and kind. Painters who openly boast of their superior success with certain proportions, let us say of zinc and lead, crudely combined in a paint bucket, condemn among mixed paints precisely the same formula ground to uniformity in a paint mill with oil and driers that are necessarily above suspicion; whereas the oil and driers bought by the painter in the open market are generally open to question.

Paint, no matter what its character or composition, will sometimes fail inexplicably. This is true of hand-mixed lead and oil as well as of the most approved brands of ready-mixed paints; but the records of actual service—not isolated records, but the mass of experience all over the country—will show a far higher average of durability (and consequently of economy) for the better grades of ready-mixed paint than for shop-mixed paint. Moreover, the painter, who without evidence of data condemns any ready-mixed paint, simply because it is ready-mixed, is an irresponsible and unsafe adviser.

It is the record and repute of a product that counts in every case where technical standards are lacking. This is peculiarly so with paint. The American Society for Testing Materials is only now endeavoring to gather data regarding the serviceability of the several types of protective paints for steel, and no one of standing has attempted to define the factors governing the service of paints for wood surfaces. Until these standards are determined there will always be more or less floundering; but the records are available, and these records, empirical though they are, and in the hands of interested manufacturers, nevertheless are so abundant and convincing that they leave no room for doubt of the superiority of the better grades of ready-mixed paints over shop-mixed lead and oil.

BOOK REVIEW.

GOthic ARCHITECTURE IN ENGLAND. Francis Bond, M. A. 1906.

Imported by Charles Scribner's Sons, New York. Cloth. \$12.00 Net.

The Mediæval Architecture of England commands attention through Mr. Bond's excellent book. It is too true that the subject has been neglected, that the Exhibitions of the Royal Academy are full of the spirit of Rome, of Greece and of Egypt, that immense sums are spent in excavating civilizations in far away countries while great store-houses of art treasure in England lie unstudied—unexplored. The writer hopes to awaken a new interest in Gothic Architecture as preserved in the churches and monasteries and he will have many sympathizers both in England and America among that class of architects who have dared to think outside of the Classic fold. The book should have a wide circulation. It is an analysis of the origin and development of English church architecture from the Norman Conquest to the dissolution of the monasteries. There are 1,254 illustrations, comprising sketches, photographs, measured drawings, sections, diagrams and moldings.

THE MANUFACTURE OF CONCRETE BLOCKS AND THEIR USE IN BUILDING CONSTRUCTION. The Engineering News Publishing Company. New York 1906. Price \$1.50 Net.

The concrete block is an established fact. It has passed the experimental stage and there is a demand for such information as becomes the object of this book to supply. The imperfect development of the concrete block as a building material is admitted. "They are neither so widely used as they might be, nor, where used, do they give the results æsthetically and structurally as they are capable of being made to give. The responsibility for this condition rests partly on the architect who has done little to develop the architectural possibilities of the new material and partly on the block maker who has applied false standards of beauty and utility to his product." This volume is a practical treatise compiled from various papers and abstracts.

The Society of Beaux Arts Architects

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OFFICIAL ORGAN - ARCHITECTURE.

CLASS A—PLAN PROBLEM.

A MODEL DAIRY.

(By L. C. Spierling.)

This Model Dairy is to be located in the vicinity of a large city on slightly sloping ground, and near a creek or pond.

The total area not including pasture land shall occupy a surface not to exceed 300 by 500 feet.

The group of buildings constituting this Model Dairy shall consist of—

Two or more Cow Barns, for a hundred cows, with loft for storage of feed. A central passage for wagons is recommended for each barn. This central space to be of sufficient area, and so arranged, to be used partly for wash room, feed mixing room, and to receive the tubes from feed mouths from loft above.

One Silo for each barn and in close and convenient proximity to the barn.

One Milk House to be as far from the barns as possible, but easily accessible, to contain—a. Bottling room. b. Small sterilizing chamber between bottling and cleaning room. c. Cleaning room. d. Cold storage room. e. Boiler and engine room.

One Ice House of a capacity of about 500 tons.

One Small Isolation Barn to be as far as possible from the cow barns proper, and near farmer's cottage.

One Stable with boxstalls for horses and bulls, etc.

One Farmer's Cottage to contain besides quarters for farmer's family, a kitchen and common dining room for milkers, helpers, etc.

One Building for fourteen men to contain chambers (2 in each chamber), bath room, w. cs., and living room.

Drawings required:

For the esquisse: The plan, longitudinal section, and front elevation at $\frac{3}{8}$ inch scale.

For the rendu: The plan and section at $\frac{1}{16}$ inch scale, and the elevation at $\frac{1}{8}$ inch scale.

REPORT OF JUDGMENT.

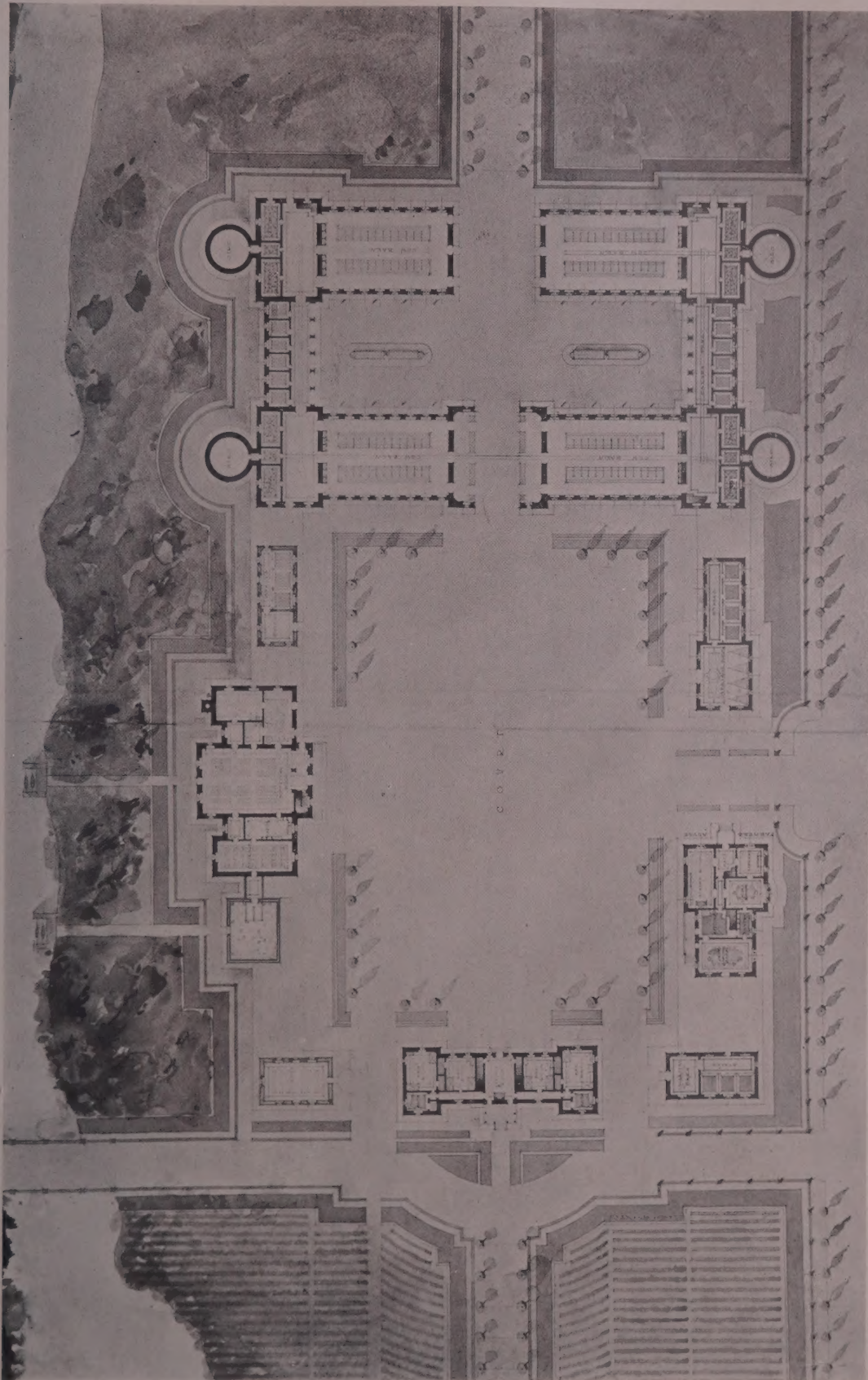
CLASS "A" PLAN PROBLEM. A MODEL DAIRY.

Horton, H. L. . . .	Ithaca	Atelier Cornell Univ.	Mention
Marsh, R. E. . . .	Ithaca	Atelier Cornell Univ.	2d Medal
Tallman, G. C. . . .	Ithaca	Atelier Cornell Univ.	Mention
Rogers, H. P., Jr. . . .	Ithaca	Atelier Cornell Univ.	2d Medal
Trantschold, G. N. . . .	Ithaca	Atelier Cornell Univ.	Mention
Millott, H. C. . . .	Ithaca	Atelier Cornell Univ.	Mention
Brown, W. J. . . .	New York	Atelier Donn Barber	Mention
DeWitt, G. I. . . .	New York	Atelier Donn Barber	Mention
Holland, J. I. . . .	New York	Atelier Hornbostel	Mention
Trout, W. P. . . .	Philadelphia	Atelier Cret	2d Medal
Fenton, W. H. . . .	Philadelphia	Atelier Cret	Mention
Sharpley, W. W. . . .	Philadelphia	Atelier Cret	
Clark, L. . . .	Philadelphia	Atelier Cret	



BEAUX ARTS COMPETITION—A MODEL DAIRY.

II Medal. H. P. Rogers, Jr., Atelier Cornell University.



II Medal. R. E. Marsh, Atelier Cornell University.

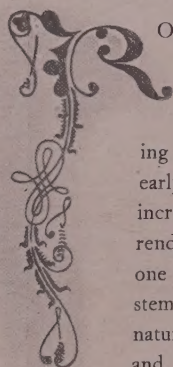
BEAUX ARTS COMPETITION — A MODEL DAIRY.

THE SCHOOLS OF ORNAMENT.*

Copyrighted, 1904—Henry R. Towne.

Gothic

1150 to 1450 A. D. Developed chiefly by ecclesiastical institutions, in cathedral and church building.



ROMANESQUE ornament had no general decline according to our standard, except in certain districts, where a transitional style is noticeable, which was hard, unfeeling, and displeasing as a rule. Generally speaking, it passed into early Gothic which changed to the gradually increasing realism of later Gothic discernible in the rendering of natural forms. The classic acanthus one sees giving way to the natural types of leaf and stem, until oak, ivy, seaweed, or kelp and other natural forms are represented, first conventionally and then in a very realistic way which at last becomes tiresome in its decline and suggestive of the

uselessness of man's competing with nature on her own ground, that is, of attempting to use natural forms with less and less conventionality.

The early Gothic ornament, however, is interesting and exceedingly vigorous. It possesses much of the life of the Romanesque conventionality and straightforwardness, is adaptable to many of our modern needs, and is more refined than Romanesque.

In brief then, we may say of the Gothic that its later characteristics are greater freedom, than in its predecessors,



A Medieval Door Ring.

from conventionality and a greater leaning towards realism until its decay and the dawn of the Renaissance.

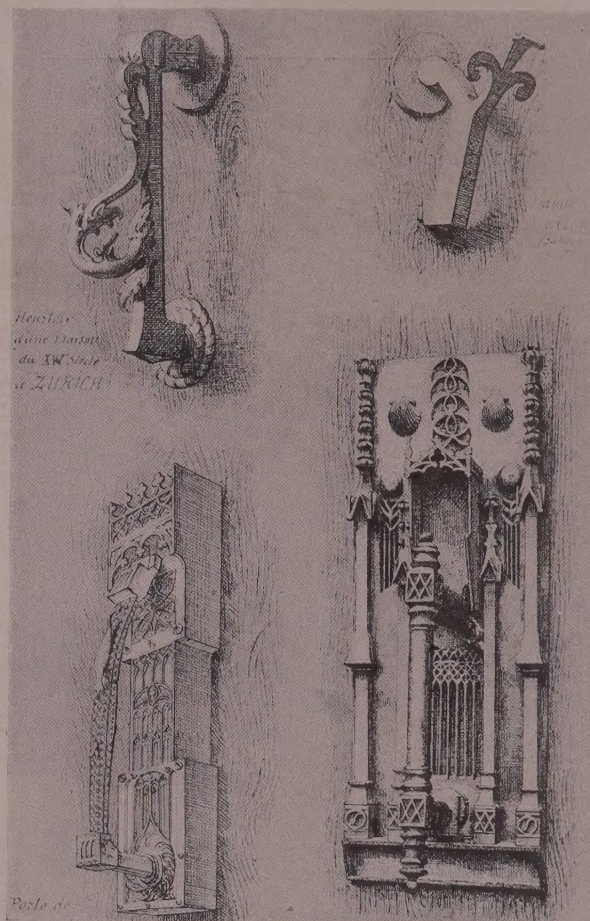
The trefoil, quarterfoil, etc., are distinguishing marks of the style, also a certain roundness or convexity of the ends of leaves in trefoils, etc.

In England, Gothic went through the periods of Early English; Lancet, 1189-1307; Decorated, 1307-1377; Perpendicular, 1377-1485; Tudor, 1485-1546.

It is strange that while Gothic architecture went further and further into geometrical niceties of form and construction, its attendant ornament should, in spite of the frequent restraint of geometrical designs, be tending in its use of foliage and stems more and more toward freedom from conventionality or realism, *i. e.* close imitation of nature which in every school proves disastrous.

In Germany the workers of metal became finally such copyists of natural forms as to represent the bark of trees, and sections where the axe had supposedly lopped off the branch. Pure and simple copying acts on the imagination of the designer like opium, killing

* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6 1/2". John Wiley & Sons, Publishers. Price, \$3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.

Knockers.
From Houses in Zurich, Beaune, Cluny and Bourges.Fire-Dog,
Vergenay, France.

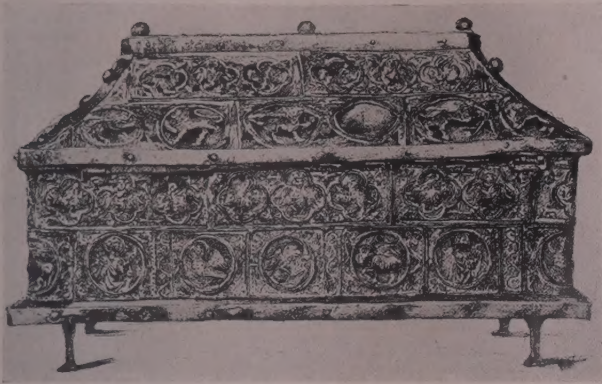
in the end all traces of life, originality, or inspiration. Design cannot live without the proper use of conventionality which demands of the designer that he must use nature not as a copy book, but study her as a means of filling his mind with her suggestions. An ounce of suggestion in design is worth a pound of realism. While realism demands in its execution a high degree of technical skill it is quite possible for for that skill to be acquired merely by practice and in spite of an almost entire absence of true artistic feeling. Of course in each century as in the growth of the Renaissance, we find national characteristics changing Gothic ornament in the woodwork of the day, examples of which have come down to us in chests, chairs, wainscots, etc., in the old chateaux and the national museums.

France perhaps more than any other country made Gothic the truest vehicle of national expression, due no doubt to the great admixture of Gothic blood in her people.

Viollet-le-Duc in his Dictionnaire has made of Gothic one of the most remarkable monographs of French architecture and ornament, and no better plea for the logic of both could be made than the interpretation of Gothic which his language and drawings afford. A style which has vitality shows it by its continued existence; when it has



Knocker at Troyes.



Reliquary. XIII Century. German Museum, Nuremberg.

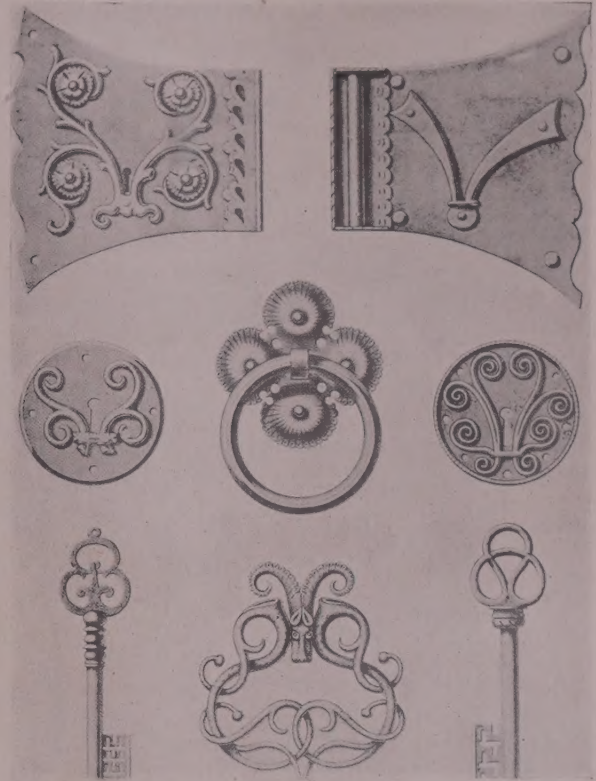
reached its highest plane it must necessarily give way, and the true spirit of Gothic art is dead and has been ever since the Middle Ages. Mysticism produced it, science killed it.

But although the old Gothic spirit died after the invention of printing, and most of the work done as Gothic since then, was designed really in reminiscence and love of the departed school, yet we still see it affecting the art of our own day. In *l'Art Nouveau* we find a very decided Gothic suggestion that we are inclined to believe that in this direction lies the greater possibilities of this new school. It seems as if the long swerving lines suggestive of stem growth were common to both. If this is



Knocker, XV Century, French.

true it bears out what we notice in German Renaissance that if the efforts of the early artists to follow the best and most imaginative of the Gothic ornaments had been followed up by the later designers,



Medieval Hardware.

a stronger school than the Renaissance would have arisen. Of course this is mere speculation, but, perhaps, not wholly idle.

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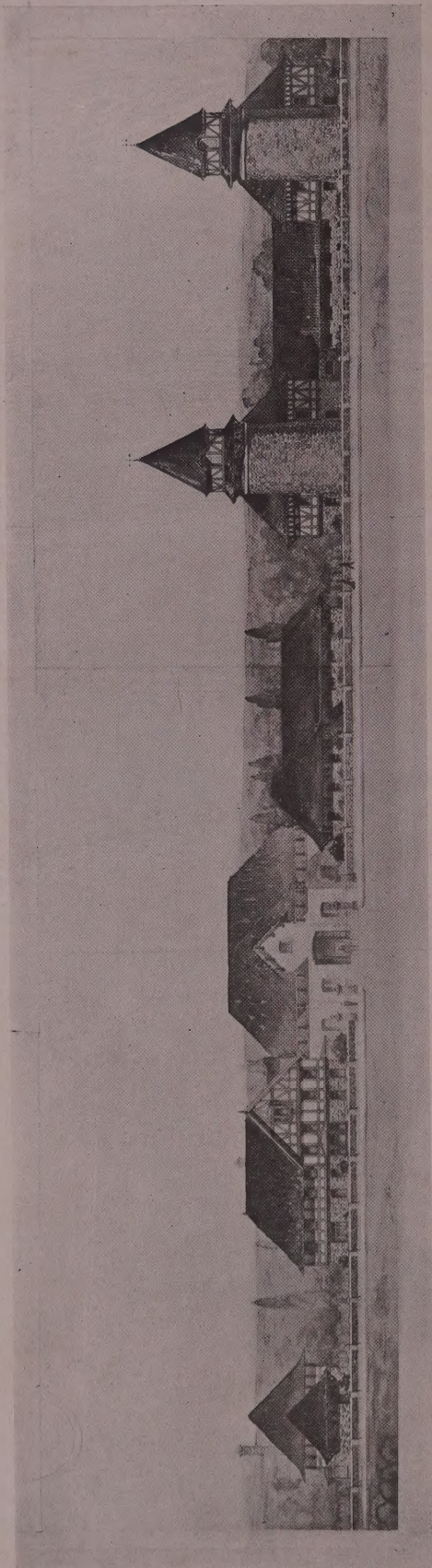
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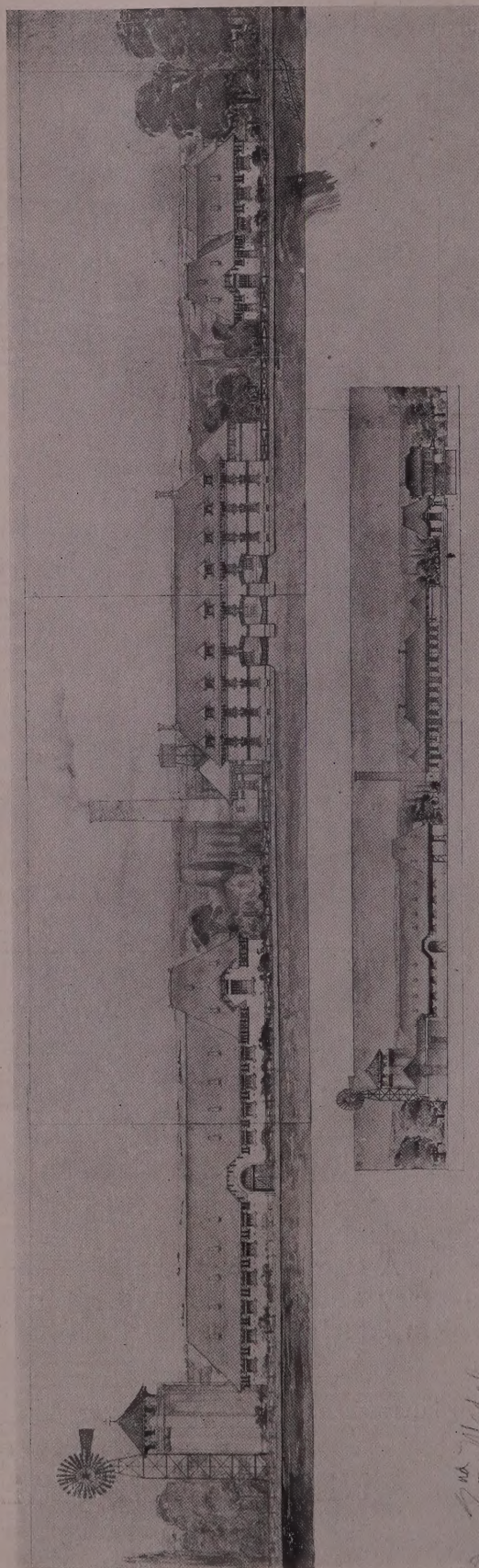
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